

# M McNABB RAG



### Update

The summer months saw a reasonable amount of McNabb activity but no improvement in the commercial success of the two singles released. It was very disappointing to see both 'I'm game' and 'My own way' virtually disappear into obscurity, suffering more or less the same fate as 'These are the days' two years earlier. 'My own way' did sneak into the top 100 at no.94 but apart from adverts in the NME/MM you would have struggled to realise they were out - no reviews was accompanied by little airplay!

Late June saw Ian headline the Heineken free music festival in Preston (supported by one of his fave bands Green on Red). Soon after the band played a festival in Bohn before Ian did an acoustic show for Signal Radio at 'The Witchwood' in Ashton - under - Lyne. Originally cancelled due to ill-health last February, Ian made up for things with a great set playing old IW stuff and 'T & B' songs.

The next appearance was a brief warm up gig for the Pheonix festival at 'The Garage' in North London. Admittedly he was not very high on the bill at the Pheonix, it was still amazing not to see him get a single mention in either NME or MM, despite a very comprehensive review of the event. Of no consolation is the fact that the Birmingham Evening Mail gave Ian's set the thumbs up - describing him as 'a psychotic Paul McCartney' !

Prior to the Garage gig, and after some ten years association with Ian and the Icicle Works, Geoff Muir's time as manager came to an end. 'McNABB Rag' owes a lot to Geoff's help and co-operation and I, along with all at This Way Up, wish him well in the future. Judith at TWU will be handling all Ian's affairs until further notice and a new P.O. box has been set up for merchandise (see back page).

The long awaited TV appearance on 'No Stilleto's' didn't disappoint (the same can't be said for most bands in the series!). Three tracks were broadcast (My own way, Great Dreams and Truth and Beauty) along with some amusing backstage footage. (I'm told the rendition of 'Presence of the One', complete with church organ accompaniment, was breathtaking but too long to consider for broadcasting.)

By the time you read this the 'Electrifying solo performance' tour would be over (and I look forward to your reviews!). For those that managed to catch any of the shows you'll have heard some of Ian's new songs which he'll be recording in late November in Los Angeles. Ian and Roy will be going over to work on the new material which, if everything goes to plan, will feature some famous guest appearances - including members of Crazy Horse and Little Feat. About 10 - 12 new songs have been written for the next LP and there is a possibility of re-working some of the old IW stuff. Watch this space!

A second trip over has been pencilled in for January '94 which, realistically, is also the earliest we can expect to wait before another single is released. All being well we can expect a new LP and tour around April '94 (but look out for a progress report in issue 5 around February!).

Sometime during all the Summer activity Ian found time to inform those interested that he would shortly be changing his name to **PRINCE**!

'McNABB RAG' has managed to obtain a copy of this publicity shot (right) which will be used for his next single 'When birds cry'. I asked the former Mr McNABB for some comments on the sudden change in name and image but he angrily replied 'Kiss Off'. (Or something like that!!).

That Press release in full....

#### PRESS RELEASE

Liverpool pop star IAN McNABB will be changing his name officially to 'PRINCE' on the occasion of his 33rd birthday, 3rd November 1993.

Ian, spotted in a Kensington wine lodge recently, claimed that (sic) had no further use for his old name, leaving the sure-fire moniker open to use by the scouse songsmith himself.

Ian has also noticed that has conveniently retired from recording new material, another fact that Ian intends to capitalize on fully in the future.

No-one knows exactly when 's new album of duff left-over B side-type stuff will be available, but Ian assures us that 'PRINCE'S' new album will be released in Spring '94.

Ian is currently shaving off his beard.

'My name is PRINCE and I am funky' - IAN McNABB 1993



Thanks to all the contributors in this issue, especially Gary Logan and Trev White (for the front cover). Expect the next issue sometime in February 1994. Needless to say all future contributions are gratefully accepted.

**Paul Warry**

Please enclose an s.a.e with all correspondence:

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**102 Munster Avenue**  
**Hounslow**  
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**TW4 5BJ**

The Grand 26/01/93

The meeting place was the Windsor Castle pub in Clapham. I saw a lot of familiar faces who I'd seen before and many new ones. The talk was mostly of previous gigs, live tapes and how good McNabb Rag #2 was. It was then that I was given the task of writing this as my 2 pals, Rob & Bryan, had written a piece each for the last 2 fanzines.

Once in the Grand I saw a support band called "Starclub" who seemed quite good (I saw them on the chart show last week). The place was more crowded than last time, it must have been a sell out. I saw a few members of the band "Airhead" who had supported at the Big Country shows at the T & C in Oct '91. I also saw a chap who looked very much like Bono from U2 (did anybody else see him?). I hadn't the guts to speak to him. Was it really?

During the show Ian apologised for playing badly - well I saw nothing wrong with the set! At one stage he walked off in disgust. Maybe the noisy chap with glasses and long hair who kept shouting abuse annoyed him (If you are reading, shut the F\*\*K up next time!).

The second set was one of the best I've ever seen them play with 'Birds fly' getting longer & longer and Hollow Horse sounding brilliant (as the audience sang most of it!). It was really great to see Ian getting some recognition after all this time.

David Chinnery



photo credit: Andrew Catlin

#### Ten for Today

When it all comes down  
What she did to my mind  
That's why I believe  
Who do you want for your love?  
These are the days

Great dreams of heaven  
Here comes trouble  
Little girl lost  
I'm game  
When you were mine

David Jones  
Stourport, Worcs



### The Astoria 26/3/93

The Astoria - the venue where I witnessed the best Icicle Works gig I had seen way back in 1987. So a venue with memories, and I suppose I was expecting Ian to surpass my awe from that gig in '87.

After consuming an adequate amount of alcohol and enjoying 'The Lemontrees' (great support band) me and my mate Jonathan waited in anticipation for the return of 'Boots'. Jonathan being at his first Nabby gig I must add.

At about 9.15 I thought I'd come to the wrong venue, and I'd ended up at a Blues Brothers convention with some Jake Blues lookalike gracing the stage, claiming to be another Bolushi brother (weird)...but after a couple of minutes disbelief he introduced the man himself.

Seeing Ian take to the stage was rather emotional for Jonathan, who went a bit over the top, almost wiping out the front row. But what a start, 'Play the hand', a new song, slow but a corker. In true tradition things soon got very lively with a storming version of 'My own way', with Gordon and Roy adding their sparkle to the occasion.

Not much chit chat from Ian tonight but the performance was top class. 'WIACD' brought the customary guitar breakdown. It was nice to see the crowd had life, I thought the last two London shows had been very tame audience-wise. 'These are the Days' was excellent and as for 'Great Dreams of Heaven' - well just why wasn't it a top 5 hit? 'Truth and Beauty' and 'I'm Game' were also well accepted by the crowd.

The highlight of the gig had to be 'Starry' which seemed to have a new lease of life and still moves me to tears. As for 'Blind', Ian McNabb a better protest writer than Grandad Dylan anyway. Yet again 'Presence of the one' ended the set and in my view is Ian's mightiest song to date. Performed live it is amazing. Must say the continued chants from the crowd killed the atmosphere of the song a bit.

After a very short break we were in for a treat. Ian introduced a former IW drummer, Zak Starkey on stage for 'Bird's Fly' complete with all the usual improvisations and the sing-a-long-a-Ian which every fan has come to love. Then that was it...cut off in his prime (due to a rock club at the same venue).

We left the venue rather upset that we hadn't heard 'Evangeline', 'Jane' and 'Ollow 'Orse' but knowing we had seen Ian at his best - surpassing the '87 gig easy.

The next day Jonathan went and purchased all the IW albums, so Ian McNabb you've got another convert!!

**Rob Harper**

### Walker while with me...

Some of you will no doubt be wondering why on earth someone would be harping on about some faded 60's pop idol, who hasn't made a record since Adam was a lad, in an Ian McNabb fanzine in 1993....but read on my friends and you'll discover why.

McNabb has long since been a fan and indeed, devotee of Scott Walker (real name Noel Scott Engel). The interesting similarity of the two men's vocal ranges and the methods by which Ian has taken aspects of Engel's recordings and developed them further in his own music has ensured that he, like Scott years before him, produces work of a consistent quality.



Scott himself struggled for credibility whilst he was vocalist with the Walker Brothers - he was thrown unwillingly into the pop star/teen idol/sex symbol whirlwind. The 'Brothers' were the most popular band in the mid-sixties, topped only by the Beatles - their two number ones, 'Make it easy on yourself' and 'The sun ain't gonna shine anymore' and other hits secured this position. Engel's obvious discomfort with the situation led to the split of the Walkers in 1967.

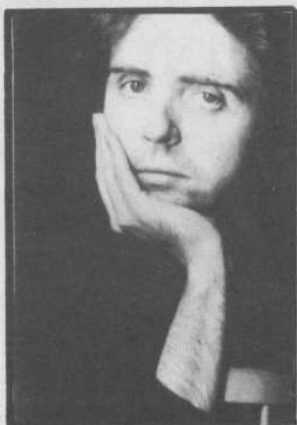
" When the Walker Brothers did a concert, about two thirds of the audience were girls screaming their heads off. I want to be admired for the songs I am writing, the message I try to convey, and not because I am Scott Walker."

David Jones  
Glasgow, 1993

He then embarked on a solo career and by crafting a handful of extraordinary albums in the following years, with his rich controlled baritone and complex, thought - provoking lyrics, Scott as a young man wise beyond his years explored every possible human emotion. Love, lust, bitterness, sweetness, agony, ecstasy, death, sorrow, joy - were expressed in such a way that, on listening, your very heart is ripped apart as you experience the pains and realities of life with him.

" It's difficult to explain but I'm trying to form a new aspect to music, involving expression, communication and life as it is, not as we wish it were. "

Over the last twenty years Scott has become somewhat a recluse (a showbiz word for living a normal life!). Apart from his own TV show in 1969, and reforming the Walker Brothers in 1975 for a short period, covering the dubious 'No Regrets' and other M.O.R ballads, there's been silence from the man. 1984 saw the release of his last album 'Climate of Hunter' - a surprising departure from any earlier work, the LP was popular with critics but bombed with the public (fools!).



In addition to McNabb, artists generally emerging from the post - punk era have publicly acknowledged Engel's influences - Marc Almond, Julian Cope, Nick Cave, Jesus and Mary Chain and (tragically!) Black to name but a few.

It's worth while investing in a few Scott Walker albums - if you dig McNabb you'll dig Scott. The best (and, unfortunately the priciest as well!) are Scott '1', '2', '3', '4', 'til the band comes in', 'Niteflights' and 'Climate of Hunter'. Also keep your eyes peeled for the new album he's writing at the moment - it should be released later this year or early '94.

**Catherine Bore.**



### Bandfile

<b>Full Name</b>	<b>Dave John Baldwin</b>
<b>Date/Place of Birth</b>	Aldridge W. Midlands 1963
<b>Instruments</b>	Keyboards
<b>Previous Bands</b>	Easterhouse/52nd Street
<b>First Public Appearance</b>	Band competition at Salford Uni
<b>Other Occupations</b>	Student
<b>Favourite Records</b>	Cologne concert: Keith Jarrett
<b>Favourite Bands</b>	Don't have any favourites.



<b>Favourite TV/Films/Books</b>	One flew over the cuckoo's nest/Betty Blue
<b>Likes</b>	Women/Indian food
<b>Dislikes</b>	Geoff Muir
<b>Favourite McNABB/IW record</b>	When it all comes down
<b>First meeting with McNABB</b>	Lasso Gowrie Manchester (pub)
<b>Claim to fame</b>	Simply Red used my Acoustic on 'The Old grey whistle test'.
<b>Ambitions</b>	To make a living.
<b>Funniest McNABB Story</b>	The Eddie Shit video camera story.



Full Name  
Date/Place of  
Birth

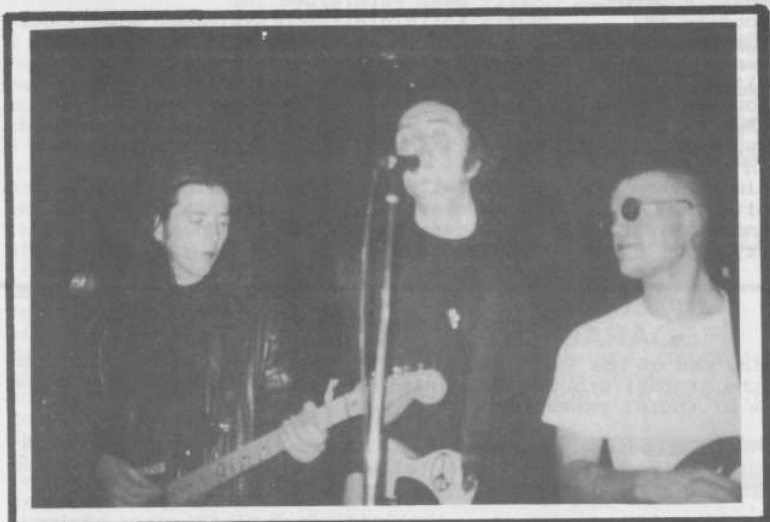
Gordon Longworth  
Liverpool 1963

Instruments  
Previous Bands

Guitar/Mouth organ/Mandolin/Accordian  
Black/JoJo and the real people

First Public  
Appearance

Sang in school choir at the Phil.



Other Occupations

Mechanic

Favourite Records

Wichitar Man - Glen Campbell  
Theme to the Incredible Hulk  
Simon & Garfunkel/Peter Gabriel

Favourite Bands

Favourite TV/  
Films/Books

Blott on the landscape/Rita Sue and Bob  
too/The World according to Garp

Likes  
Dislikes

Sex/smoking/drinking/eating  
Infamy/Infidels/Backbiting

Favourite McNABB/  
IW Record  
First meeting  
with McNABB

When it all comes down/If love was  
like guitars/Melanie.  
Went to watch session by Cabaret band  
'City Lights'.

Claim to fame  
Ambitions

Worked with Stock Aitken & Waterman  
To be stinkingly rich.

Funniest McNABB  
Story

The lost condom story

Full Name	Steve Gibson
Date/Place of Birth	Crumpsall Manchester 1963
Instruments	Drums
Previous Bands	Heartland/Monroe
First Public Appearance	Mottram Hall 1st gig for Monroe
Other Occupations	None
Favourite Records	Asia: Steely Dan
Favourite Bands	Early Deep Purple/Led Zep
Favourite TV/Films/Books	Harry Enfield/Hitchcock/Stephen King
Likes	Women/Eating
Dislikes	Arse licking people/Bad drivers
Favourite McNABB/IW Record	Perm Damage/Birds Fly/Love is a W.C/For you, angel.
First meeting with McNABB	Opened door to Ian in a recording studio 1985.
Claim to Fame	Worked with Londonbeat
Ambitions	To make a living
Funniest McNABB Story	Geoff Muir impression Highlander gag.

#### Pheonix Festival 28/7/93

At the end of the first song tonight, Ian offers us his solution to the eternal problem of maintaining your individuality in the face of social pressures...

"No one...(pause)....in this .....(pause).... MOTHER FUCKIN' WORLD....(pause)...is gonna tell me....(pause)....how to live my....(big pause)....life."

An amazing plan.  
A wonderful plan.

And how, we are all asking ourselves, does the great man intend to achieve this? Alas we ask in vain for the band has now launched into a passable version of 'When it all comes down' giving Ian the opportunity for his second self - indulgent guitar solo ending which seems to last longer than the song.

A storming version of 'Bird's Fly', always my fave Works song, follows. Unfortunately, McNabb chooses the middle of this for his 'Who do you love/Magic Bus/I want Candy' medley. The last time I saw him was in 1986 and he was doing the same thing then!

But nothing can detract from the following trio of tremendous tunes - 'Evangeline', 'Great dreams of Heaven' and 'If love was like Guitars'. This is Mr. M doing what he does best - knocking out intelligent, well-crafted, melodic pop songs with an enthusiasm many of the bands at Pheonix could've learned from.

The backing band is in fine form having warmed up (fair do's - they can't sound check!) making a very tight, clear sound. I'm dying to hear more but it's over already! Gotta get the next band on - there's just time for one encore..an atmospheric Jah Wobble type number, ending an enjoyable 45 minutes.

ERGO

### The Garage 17/7/93

Being unable to get to Stratford meant putting up with the consolation of seeing the warm up gig at the Garage. It was nice to be back in a small venue; there is always something unique about the atmosphere. Intimate perhaps. By the size of the crowd I would guess (and hope!) most McNabb fans were camping out in preparation for the next day. Ian commented that festival-goers must be very strange people!

Support was from 'REAL' a very tight three piece rock band. '17' stood out as the best track to me and they are worth checking out if you like a heavy sound.

Glancing at the set list on the mixing desk it looked like a short night with only 10 songs listed, including encore. Quality though, made up for quantity. Kicking off with 'My own way' and 'WIACD' we were treated to the best of present and past. 'Love is a wonderful colour' was a nice surprise if not a perfect rendition, followed by 'Bird's fly', complete with 'Magic bus' interlude.

At some point Ian donned a Rickenbacker and gave a short rendition of 'Mr Tambourine man' note and sound perfect. Next was his own version of 'Tambourine man' - 'Hollow horse'.

Further highlights included 'Guitars', 'Great Dreams' and 'Evangeline' before the encore of a new track 'For you, Angel' and a classic 'Jane'. 'Angel' is a slow brooding number in a similar vein to 'Firepower'.

A short night but great fun. Lets hope there's more gigs very soon!

Jason Bradley.

## PHOENIX WARM-UP **IAN McNABB**

+  
SUPPORTING TURN  
**SATURDAY 17th JULY 1993**

ADMISSION £6 ADVANCE

Doors Open 7:30pm

**THE GARAGE**

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TEL 071 607 1818

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### Ten for Today

When it all comes down  
Blind  
Nirvana (live)  
Up here in the North  
of England  
Great dreams of heaven

What she did to my mind  
Presence of the one  
Hope springs eternal  
Truth and beauty  
Hope street rag

Paul Whitelaw  
Buxton Derbyshire

# Top 10 most collectable Icicle Works UK releases

		Value
1.	Ascending (6 track cassette issued in 1981, distributed by Probe)	25
2.	Nirvana/Lovehunt/Sirocco (1st 7" single on the group's own Troll Kitchen label)	15
3	Bird's Fly/Reverie girl/Gunboys (1st 12" single on Beggars Banquet)	12
4	Bird's Fly/Reverie girl (7" version of first Beggars Banquet single)	8
5	Who do you want for your love?/Understanding Jane (live)/Who do you want for your love?/ John Geoffrey Muir, shopkeeper/Impossibly three lovers (Initial copies of 7" single shrink-wrapped with free cassette with competition to win the band playing in your own home!)	7
6	Love is a wonderful colour/Waterline/In the dance the shaman led/The devil on horseback (Double-pack 7" single in gatefold sleeve)	6
7	Understanding Jane/I never saw my hometown 'til I went around the world/Rapids (live)/Seven horses (live)/Perambulator (live) (Cassette single with otherwise unavailable live tracks)	6
8	Here comes trouble/Starry blue-eyed wonder (live) For what its worth medley (live)/Rock 'n' Roll (live) (12" single in limited edition tour souvenir box designed to also hold Numb and Blind)	6
9	Understanding Jane/I never saw my hometown 'til I went around the world/Hollow horse (live)/You ain't seen nothin' yet (live) (7" single shrink-wrapped with Live at the Albert Pub, Lark lane 7")	5
10	High Time/Broken hearted fool (7" single in envelope pack with 3 group photographs)	4

(All the values are based on an average of prices seen in Record Collector magazine over the past few months)

Pete O'Hara

Roy Corkhill Interview - 4th September 1993

Once again Gary Logan has made the long trek up the M6 to Liverpool. This time for a quick chinwag with Ian's good mate and Bass player, Roy Corkhill. Here, in the first part of the interview, Roy talks about his time with Black and his more recent work outside of Ian and the band. He also gives us a few interesting titbits about the next LP.

G Can you tell me about your musical career so far. You were in Black, was that your first group ?

R The first proper band was actually 'Here's Johnny' who were dreadful.

G The name doesn't ring a bell.

R They were signed to RCA. The singer sounded a bit like Gabriel, but it was quite poppy. We did about four singles but the album was never released. They had a video which was on telly called 'Idlewild' which was like a swing number. Oh, we also had a hit in Holland.

G When were you in Black, 1985 ?

R I was in Black in 1981 when it was a three piece. It was a long time ago - I was only a baby!



photo : Louise Ashley

G Weren't you sacked from Black ?

R Well what happened was the drummer had a proper job and basically they said 'What's the good of having a drummer with a proper job because when you tour you're knackered'. So they booted him out and I did the old "If he goes, I go" thing and Colin (Vearncombe) went "fair enough"! So I ended up basically piddling about with the drummer.

- G You rejoined the band later though.
- R 'Here's Johnny' were losing their record deal and that was when Colin was on the bones of his arse again. He basically asked if we'd help him out doing gigs and we started rehearsing with myself and the drummer from 'Here's Johnny'.
- G Was that when Black had their success with 'Wonderful life'?
- R Well he did 'Wonderful life' himself. He started the 'Ugly man' label with a friend from school. After that he got a deal and we got a good year out of it.
- G Did you enjoy the success ?
- R Umm....it was good money. Yeah it was good. I had this huge quiff which was like having an anvil on my head and after a gig I'd just wash it and have a ponytail. And basically no one ever knew who I was, especially when I had my glasses on as well. So we'd come out of a gig and Colin would get mobbed and we'd just go sit on the bus and wait for him. I like being anonymous, I couldn't handle having that pressure.
- G Have you any news about the new album ?
- R It's going to be dead 'Rocky', it's going to be done in America and it's going to have quite a few guest stars on.
- G Any reason for going to America to do it ?
- R It's mainly the record company I think. The original idea was to send Ian with his acoustic and go do this album with all these American legends. But it's ended up with all of us going over. There'll be some big surprises but I can't give anything away yet. They're certainly looking at some heroes of Ian's.
- G Are there any themes to the album ?
- R The new amps the theme! Ian's bought a new amp which is dead loud. That will feature.
- G Have you heard many of the new songs ? I gather that Ian had a lot of material left from 'Truth and Beauty'.
- R Well he does it well, he always writes about twice as many songs as he needs and then chooses tracks for the album. Most bands write ten songs and think that's the album. Ian's just writing at the moment. He reckons that he's got ten songs which are great but he wants at least another ten before he decides what goes on the album.
- G Will there be fewer mellow numbers like 'Presence' and 'These are the days' ?
- R There's probably going to be a couple but I think the idea is to do quite a lively album to get the live feel of the band.
- G Has a date been set for you going over ?
- R It will be October or Novemberish I think.

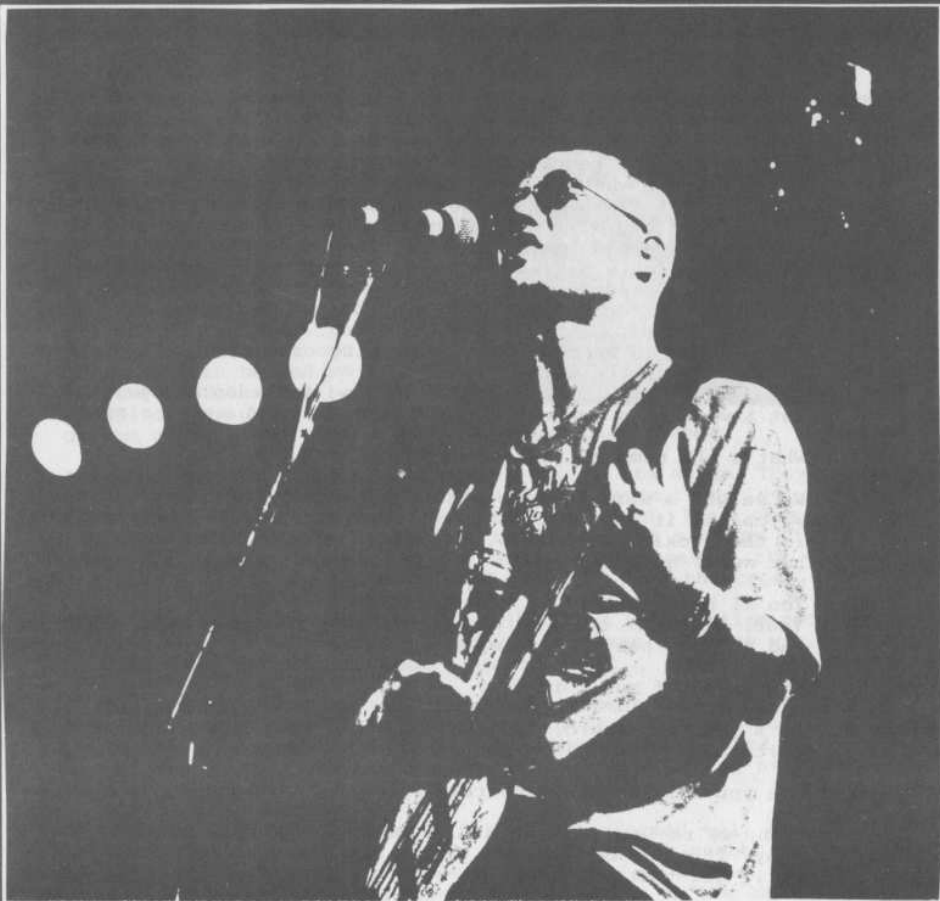


photo credit: Paul Slattery

- G Will Ian or the record company be looking for a big name producer for the album ?
- R No, the idea's just to do it ourselves again. We're using the same engineer as on 'Truth and Beauty'. Some bands need producers but I don't think Ian needs producing. He knows how he wants it to sound.
- G It seems that the plan this year was to get wider exposure by doing support gigs, like those with Big Country.
- R I think that was a good idea. I just feel that when Ian does a gig it's the same audience every time. You can tell just by looking at everyone's T-shirts.



G All the Icicle Works shirts ?

R There's the whole range of Icicle Works there and you don't really get any new faces. The idea was to do the Big Country thing and we did some with Suzanne Vega and Aztec Camera just to play to other people. And I think it worked, people seemed to listen but whether they bought the record or not I don't know. But at times it did work against us. When we did the Royal Court gig with Aztec Camera it was about ten quid to get in. We've had loads of stick since with "We came to see you and you only played for half an hour", and its like you weren't supposed to come to that gig; you know we were supporting Aztec Camera, to play to their audience.

G What do you do when you're not playing or touring with Ian? Do you do session work ?

R I just write myself. I sometimes work with Gordon (Longworth) but I've also got my own thing with a mate and a girl singer.

G What's the name of this group ?

R We've got a working name but it's going to have to change. We called it Zoo just before U2 decided to call everything in the fucking world zoo. We haven't changed the name yet, but we'll have to.

G You'll have to call it Menagerie!

R Yeah, Wildfowl trust or something. The singer's only young and it just has to develop a lot.

G What type of music is it ?

R It's just pop music, not SAW pop music, but rocky. It's all guitars and stuff, I'm not really into keyboards.

G Are you only at the rehearsal stage ?

R Yeah, we're just writing and developing. There's no where to play. If a new band does a gig no one comes to see them. But we'll get there eventually.

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In Issue 5 Roy tells us, among other things, how he first met Ian and joined the 'Pantomime' Icicle Works. He also talks about the rifts in the original line-up, the departure of Geoff Muir and IW fans in the 90's.

#### Ten for Today

Presence of the one  
Walk a while with me  
High time  
Little girl lost  
Up here in the North  
England

Blind  
My own way (single)  
If love was like guitars  
Truth and beauty  
Make love to you

Kelly Whitelaw  
Buxton Derbyshire

### The Dominion

A bit apprehensive about this. I must admit Ian supporting Aztec Camera was not a sobering thought. My hero of 10 years is worth more than this.

On arriving at the venue I was really stunned to see the amount of IW and Ian McNABB t-shirts, and meeting Tony Strutt and Bryan Johnson helped me realise that Ian was going to have good support on the night - not that I doubted a good performance.

At approximately 8.30 pm Ian and band take to the stage. They get off to a mighty start with 'My own way' and, even though no-one took to their feet, people did seem impressed. Next came the classic 'WIACD', I just couldn't hold back and sang my little heart out to what was one of the best performances of the song I'd ever heard...and it got a good reaction from the crowd.

'Great Dreams' next, still singing along, and by this time people sitting next to me started asking who this man on stage was, as he was rather good (very good I should say!).

If Ian won any new fans (he must have) it must have been during 'These are the days'. If it had been a headline gig the fans would have blown the roof off. It was bloody amazing, and at the end of the song I just had to give our hero a standing ovation, he done us proud.

'I'm Game' and 'Story of my life' were performed well and Ian looked chuffed, which is a good sign. The final number of the evening was 'Guitars', a good way to end, on a high note, and Ian gave his all. The audience gave a good reaction as the band left the stage and I left the venue very happy with what I'd seen.

I was very sorry Ian had only a 45 minute set because he gave a tremendous performance and was on top form. Well played 'Boots', we've got faith and here's to Roddy Frame one day supporting you.

Drive on.

**Rob Harper.**

Phil McIntyre presents

# AZTEC CAMERA

Plus Special Guest

## IAN McNABB

LONDON DOMINION Friday 28th May 7.30pm  
Tickets £10 & £9 available from Box Office tel: 071 580 8845

BIRMINGHAM SYMPHONY HALL Saturday 29th May 7.30pm  
Tickets £10 & £9 available from Box Office tel: 021 212 3333

MANCHESTER PALACE THEATRE Sunday 30th May 7.30pm  
Tickets £10 & £9 available from Box Office tel: 061 236 9922

LIVERPOOL ROYAL COURT Tuesday 1st June 7.30pm  
Tickets £10.00 available from Box Office tel: 051 709 4321

The Single - "Dream Sweet Dreams" from the New Album "Dreamland"

### Ten for Today

I'm Game  
What she did to my mind  
Truth and beauty  
Love is a wonderful colour  
These are the days  
Great dreams of heaven

Who do you want for your  
love ?  
Here comes trouble  
Understanding Jane  
When it all comes down

**Richard Baldwin**  
**Kiddiminster**

### 'Small Price of a Bicycle....'

After reading the review of 'Defeat your Enemy' (which has to be the Icicle Works' weakest L.P) I thought I'd have a rant and rave about my favourite IW long player :

Firestly, unlike DYE there are no album 'fillers' - each song has equal thought put into it and that vital ingredient (lacking in DYE) - **Excitement** !!

The L.P. kicks off with 'Hollow Horse' (need I say more?), widely recognised as the group's anthem (like 'Reynard the Fox' is to Julian Cope...). 'Perambulator' keeps the energy going with its annoyingly catchy lead riff and killer chorus. Make way for the majesty of 'Seven Horses' - a very underrated track with a chorus so passionate you want the world (well, at least your neighbourhood :) to hear.

Things take a slower turn for the beautiful 'Rapids' - the melodies build up layer - by - layer until they grab you and drag you into a mysterious land full of small towns in the distance (which is the whole 'feel' of the L.P.). Then, the highlight of side 1 - 'Windfall', another song with the same western feel with its wonderful drumming and killer riff.

On to side 2 - 'Assumed Sundown' - possibly there in in the top 5 of Ian McNabb works. The lyrics are just so symbolic (which is thankfully true for the whole album). 'Saints Sojourn' - sheer bliss. 'All the Daughters' possibly the highlight of side 2; a song that weaves its way into your heart.

'Book fo Reason' though the weakest track on the LP still has the 'Small Price of a Bicycle' trademarks: obscure lyrics, catchy chorus and manic drumming. Last, but possibly up there in the top 3 'Conscience of Kings' - a simply stunning song. " They'll kill you for your raincoat in this town " leaves me breathless every time.

Alright you've guessed it: I'm first - and - foremost an IW fan; a sad fanatic who wore out his album copy of Small Price of a Bicycle at a time before McNabb's songs got all 'serious' and 'proper' and had to conform to a formula (re: in the following LPs).

'The Small Price of a Bicycle' will always hold great memories for me, not just for the time it came out but for the sheer vision, passion and quality of the songs.

Thanks for listening.

**Trev White**

P.S. Don't get me wrong - McNabb is still the finest songwriter in Britain....

# **Discography** **1981-1988**

Many of you have written and asked for a complete IW/McNABB discography to help fill the gaps in your collection. Thanks to Pete O'Hara, Bryan Johnson and Dave Hingley for their invaluable contributions to what follows and apologies for any omissions.

In this issue I've covered all the official UK releases by the original Icicle Works prior to their split in the Summer of 1988. Issue 5 will list all releases 1988-1993 and cover the various oddities and rare releases that are available.

- March 1981**      **Ascending** (6 track cassette only)  
Are we dreamers/A cure for something/Lunar holiday/Artificial world/All in the gleam of a scientist's eye/When winter lasted forever.
  
- Nov 1982**      **Nirvana** (Troll Kitchen)  
b/w Love hunt & Sirocco (7") Works 001
  
- Apr 1983**      **Birds fly (whisper to a scream)** (Situation 2)  
b/w Reverie girl (7") Sit 22  
b/w Reverie girl & Gunboys (12") Sit 22T
  
- Nov 1983**      **Love is a wonderful colour** (Beggars Banquet)  
b/w Waterline (7") Beg 99  
b/w Waterline/In the dance the shaman led/The devil on horseback (7" dbl pk) Beg 99/Ice 1  
b/w Waterline & In the dance the shaman led (12" & 12" picture disc) Beg 99T/99PT
  
- Feb 1984**      **Birds fly (whisper to a scream)**  
(Beggars Banquet)  
b/w In the cauldron of love (7") BEG 108  
b/w In the cauldron of love/Scarecrow/Ragweed campaign (12") Beg 108T  
Birds fly (Frantic mix) b/w Birds fly (whisper to a scream) and In the cauldron of love (12") BEG 108TD
  
- Oct 1984**      **Hollow horse** (Beggars Banquet)  
b/w The Atheist (7" and 7" poster sleeve) Beg 119  
b/w The Atheist & Nirvana (live) (12") Beg 119T  
Hollow horse (long version) b/w Hollow horse and The Atheist (12") Beg 119TR
  
- May 1985**      **All the daughters (of her father's house)**  
(Beggars Banquet)  
b/w A pocketful of nothing (7") Beg 133  
b/w A pocketful of nothing & Mr. Soul (12") Beg 133T

July 1985

**Seven horses** (Beggars Banquet)  
b/w Slingshot (7") Beg 142  
b/w Slingshot/Beggar's legacy/Goin' back (7" dbl  
pk) Beg 142D/Ice 2  
Seven horses (American version) b/w Slingshot and  
Beggar's legacy (12") Beg 142T

Sept 1985

**When it all comes down** (Beggars Banquet)  
b/w Let's go down to the river (7") Beg 151  
b/w Let's go down to the river/Cold turkey (12")  
Beg 151T



July 1986

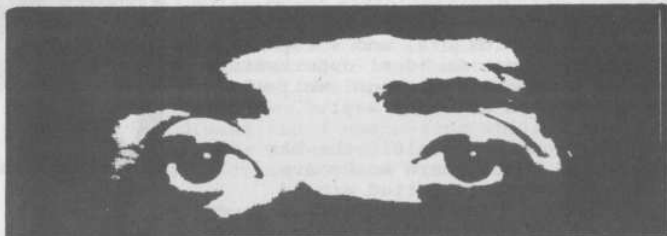
**Understanding Jane** (Beggars Banquet)  
b/w I never saw my hometown 'til I went around  
the world (7") Beg 160  
b/w I never saw my hometown 'til I went around  
the world/Hollow horse (live)/You ain't seen  
nothing yet (live) (7" with free 7" live  
single) Beg 160D/Ice 3  
b/w I never saw my Hometown 'til I went around  
the world & Into the Mystic (12") Beg 160T  
b/w I never saw my hometown 'til I went around  
the world/Seven horses (live)/Perambulator  
(live)/Rapids (live) (Cassingle) Beg 160C

Sept 1986

**Who do you want for your love ?** (Beggars Banquet)  
b/w Understanding Jane (live) (7") Beg 172  
b/w Understanding Jane (live)/Should I stay or  
should I go? (live)/Roadhouse blues (live)  
(12") Beg 172T  
b/w Impossibly three lovers & John Geoffrey Muir,  
Shopkeeper (free cassette with 7") Beg 172F

**Dec 1986**      **Up here in the North of England** (Situation 2)  
b/w It makes no difference/Sea song/Nature's  
way/Waylaid (12")    Sit 45T

**Feb 1987**      **Evangeline** (Beggars Banquet)  
b/w Everybody loves to play the fool (7") Beg 181  
b/w Everybody loves to play the fool/Waiting in  
the wings/Evangeline (demo) (12" - early  
copies with giant poster) Beg 181T  
b/w Everybody loves to play the fool/It makes no  
difference/Nature's way/Sea song (Cassingle)  
Beg 181C



**Nov 1987**      **High Time** (Beggars Banquet)  
b/w Broken hearted fool (7") Beg 203  
b/w Broken hearted fool/Private revolution  
(live)/Travelling chest (live) (12") Beg 203T  
b/w Broken hearted fool (7" special tour pack  
with discography and 3 postcards) Beg 203S

**Feb 1988**      **Numb E.P** (Beggars Banquet)  
The Kiss off/Sure thing/High time (acoustic)/  
Whipping boy (12" with gatefold sleeve) IW1  
The Kiss off/Sure thing/High time (acoustic)/  
Whipping boy (Cassette) IW1C  
The Kiss off/Sure thing/High time (acoustic)/  
Whipping boy (CD) IW1CD  
**The Kiss off** b/w Sure thing (7") Beg 208

**Apr 1988**      **Little girl lost** (Beggars Banquet)  
b/w Tin can (7") Beg 215  
b/w Tin can/Hot profit gospel/One time (12")  
Beg 215T  
b/w Evangeline/Understanding Jane/Tin can  
(Picture CD) Beg 215CD

**June 1988**      **Here comes trouble** (Beggars Banquet)  
b/w Starry blue-eyed wonder (live) (7") Beg 220  
b/w Starry blue-eyed wonder (live)/Rock and roll  
(live)/For what it's worth medley (live)  
(12") Beg 220T  
b/w Starry blue-eyed wonder (live)/Rock and roll  
(live)/For what it's worth medley (live)  
(12" and 1988 UK Tour souvenir box) IW3

### Support slots revisited...

#### **'Toss the Feathers...Manchester Appollo 1992'**

It is with hope more than expectation that I turn to the Entertainments Section of the Manchester Evening News each Friday. After months of seeing 1/2 page adverts for 3rd rate bands playing at GMEX and the NEC I noticed 'Toss the Feathers' in concert and the small print said 'support by Ian McNabb' - HOORAH!

Straight on the phone with the non-too flexible freind, I ordered a couple of tickets - 2nd row front stalls.

In the following weeks there were several features on 'The Tossers' and a capacity crowd was forecast. An ideal opportunity for Ian to spread his message? Well it didn't quite turn out that way.....

By about 8.15pm when we left the bar and found our seats there must have been about 250 people dotted around the 2,500 seater venue - and it was freezing.



Our hearts were warmed when Ian belted out a great 3/4 hour solo set featuring among others :- 'Firepower', 'When it all comes down', a great 'Great dreams of heaven' and a cracking cover of 'Montague Terrace in blue' by Scott Walker. Despite the poor attendance there were several 'Defeat your Enemy' T - shirts around and the faithful did their best to sing along.

How were Toss the Feathers?

Don't ask me - we didn't stay to see them - much to the dismay of the doorman who reluctantly let us out at 9.30!

**John Alexander**

### 10 Opening numbers

As the dragonfly flies	Liverpool Venue 20/07/83
Pretty vacant	Royal Iris on the Thames 11/05/85
Birds fly	Town & Country Club 03/12/87
Shit creek	Clapham Grand 26/09/92
Blind	Exeter college, Oxford 28/05/88
Conscience of kings	Liverpool Royal Court 27/10/84
Twist and shout	Liverpool Poly 06/07/89
What she did to my mind	Camden Underworld 23/10/91
Victoria's ghost	Liverpool Picket 05/07/89
Set the controls for the heart of the sun	Birkenhead Stairways 24/04/86

PW



Presence of the....er...two.

Gary Logan very kindly gave me the full transcript of his February interview with Ian. A lot of interesting stuff was left out in the last issue so here's some of the best of the rest.

G Do you find all the promotional work a necessary evil?

I No, I just think it's your job. A lot of people think if you make music then people should automatically go out and buy it. It's like "well I've made a marvellous record therefore you should go out and buy it". The promotional thing is all part of it, going out with people on the road and stuff, and going round radio stations. You hear stories of 'so and so' not wanting to appear on promo things, but Coppola does interviews for Dracula and he's like a legend. I don't have a problem with it. Sometimes it gets a bit tiring. Like we played the Grand on the last jaunt, and I did like six interviews before I went on. And I didn't have time for any dinner, so I was eating while I was being interviewed. In the afternoon I missed the soundcheck because I had to do an instore thing at HMV Bristol.

G You are very high profile at the moment, it seems that after The Icicle Works compilation came out people have put the group into some kind of perspective. They were saying 'Oh, this group were OK'. The album got good reviews.

I Yeah, that sort of turned things around for me because I was punting my album around and people were saying 'Oh, I don't know, I don't know'. And then the compilation came and they were saying things like he's a genius, which is rubbish. When a band's dead 5 years they tend to say how fantastic they were and how they always liked them anyway, honestly!

G They should have said that 4 or 5 years ago.

I Well whatever. I don't take any notice to be honest with you. I think if you read everything that's written about you and take it to heart, you'd never make another record. Or the worse thing is when people keep telling you that you're great all the time, and you start thinking 'Yeah, I am'. And then everything you do you think it's great because it's me, and that's just not the way to be.

G You were going to put the (new) album out on your own label.

I Yeah, that was the plan if we couldn't get anyone to release it. We had it already to go, and it would have come out on my label.

G Is it right you went to a Building Society to get a loan to make the album?

I No, I didn't get a loan, I couldn't have got a loan. I just used the money that I had saved.

G The reviewers have brought out the 60's feel to the album. Is that deliberate or is it just the way your writing's developed?

I You know, I try really hard not to be like that. I don't like people, well no, I don't dislike them, but when you get bands like Diesel Park West or Crowded House who try and do something sixtyish and it's very obvious that they are. I just think why should I listen to that when I can listen to the real thing. Permanent Damage got criticised for being hard rock. I always get a wierd range....this is the first album where everybody has agreed on one thing. But I got criticised for one track sounding like Neil Young on Crazy Horse, one track sounded like the Byrds, one like fucking Thin Lizzy. They always come up with something.

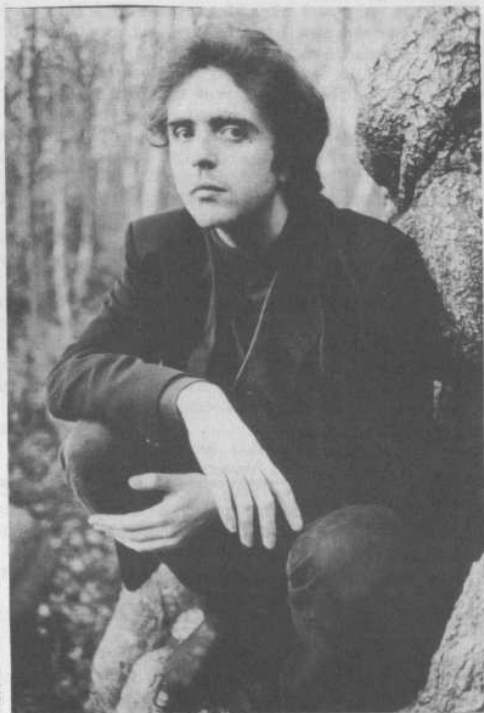


photo credit: Andrew Catlin

G You see I can't do that because I don't listen to 60's music, so I see it as Ian McNABB music.

I Or songs. You just listen to the songs. I like a lot of the music from that period but I also like a lot of music from today. I'm not nostalgic for the period because I was only a nipper at the time. When I pick up my guitar I just make my sound and do my own thing.

- G It's just what sounds good to you.
- I Yeah, it's like a pop record to me is 'Mr Tamborine Man', it's also 'I should be so lucky', but I don't do records like 'I should be so lucky'. I think that Kylie does them great. I deliberately started 'Truth and Beauty' off with 'My own way' because it's got a dance groove to it. But people don't hear that, they go 'Oh, I heard that one that sounds like 'Hey Jude''. It's like you didn't hear the first three songs that were all like the fucking Happy Mondays or something.
- G So are you really pleased with the label? They seem to be giving you plenty of support.
- I Yeah, I think that I've connected with somebody who actually understands what I'm trying to be and isn't just going to go 'give us a hit, give us a hit'. It's a long term thing for me now. I think that people are starting to believe that now. Like I signed off the dole ten years ago and here I am still making music and still rocking. And people are saying 'Oh, yeah he is serious'. Maybe in ten years time when I'm still doing it they'll go 'Oh, he is serious'. I'm not going to make music just because it's not flavour of the month, I just love listening to music and making it.
- G So you'll always be writing songs and performing, even if it is just at the local pub down the road.
- I Yeah, and I always said that, but people don't think that you mean it. Now they've started to believe me.
- G You joined Epic after 5 years at Beggars Banquet where you were one of the major groups on the label.
- I We were the nearest thing that they had to a Radio 1 band. It was weird going to Epic, I don't actually know why I did it.
- G Did you have any other offers?
- I There were a couple knocking around. But it just didn't work with Epic.
- G Did you find more interference with your work?
- I Sometimes to my detriment I was given quite a free hand at Beggars, and a lot of the albums kind of suffered.
- G It certainly seems as though 'This Way Up' are really behind you.
- I They've done a great job so far. I mean, everybody knows that my album is out and is able to buy it.
- G Did you come into contact with the other bands at Epic?
- I I didn't come into contact with anybody! It was like....there was only Muff Winwood, who was the guy who signed me, who was really interested in what I was doing. Since then, what's strange is I know a lot of people now at CBS, which I've met through other people, and they were there when I was with the Icicle Works and they didn't even know who I was! I used to walk past them to get into somebody's office and it was like 'Oh hello' (silly voice), and now they come to the gigs and think I'm great. It's weird.

- G What is 'Presence of the one' about ?
- I Well people think it's about Christ and it's not, but it can be if you want. It's about coming to terms with yourself, you come into this world alone and you go out alone. As long as you can deal with that and like yourself. I don't believe in any of the 'off the shelf' religions, I believe in being in touch. I think that there is some kind of force, but I don't know what it is, but I can feel it sometimes, especially when you are creative.
- G Force as in fate?
- I No, an energy. Sometimes when I'm sitting writing songs or I'm sitting there and nothing's happening, it will just hit me like a bolt of lightning. It's just like an electricity that you're picking up from somewhere else.



photo : Louise Ashley

- G Are you a compulsive writer?
- I I'm a prolific writer if that's what you mean. I can be and sometimes I'm not. I haven't been writing many songs recently because I've not got anything to say. I'll only write what I want now.
- G What about future plans? I hear that you've got another album full of material.
- I Oh, I've got more than an album's worth of material, but I've got to be really careful now, I can't just do my usual thing of banging out an album a year and throwing caution to the wind. I have to think about it now. I don't want to go out and make a bloody country record and have all the people who bought Truth and Beauty thinking it's crap. I want people to like everything that I do, so I have to think about it much more.

## Wanted

\_\_\_\_\_

Neil Young convention) to 4 [REDACTED]

contact Mark at [REDACTED]

## 'Letter' Page

(Well I can't call it 'letters page' yet - I've only had one!!)

Dear Paul

Thank you for another enjoyable issue of McNABB Rag. I'm glad that someone is bothering to keep us informed of Ian's activities. It appears that the music press have forgotten about Ian since the early euphoria when 'Truth and Beauty' was released. The commercial performance of the last three singles has been a huge disappointment and it makes you wonder what Ian and the record company have to do to make even a modest impact on the charts. I know that Ian isn't concerned about chart success but he deserves some commercial recognition.

You did a good job presenting Ian's interview. It was great speaking to Ian and I couldn't have wished for a more amiable or co-operative interviewee. Considering that this was an extremely busy time for Ian, he was generous in the time he afforded for our interview. Hopefully, the end result was worth Ian's time and effort. I will look forward to the next issue of McNABB Rag and in the meantime will continue to play 'Truth and Beauty' to death!

Gary Logan  
London

Thanks Gary - the cheque's in the post ! (Isn't that the type of thing you say in these sort of pages ?). Seriously though, its very nice to know my efforts are appreciated. I toyed with the idea for ages before finally getting round to putting out the first issue a year ago. There's been a great response from Ian's fans to date and I've made a lot of friend's along the way.

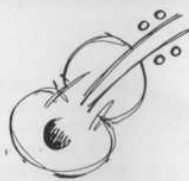
The co-operation and interest shown by Ian and Judith at This Way Up has been fantastic. I'm confident commercial success for Ian is just around the corner and am looking forward to covering this in future issues.



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## T'n'T Society

If you would like to be kept informed of future McNABB releases,  
tours and general activities write to T'n'T Society, This Way  
Up, 10 Kendrick Mews, London SW7 3HG.